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ELLA MONTEJO.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembach,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
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John Thursoy,	May McElroy,	W. H. Sherwood,
Teresa Carreño,	Ellen Montejo,	Stagno,
Kelllogg,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvin,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Guadagnini,	Osmund Tearle,
Mario Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treumann,
Marie Louise Dotti,	Ferraris,	O. A. Capo,
Geisinger,	Anton Rubinstein,	Monteypoor,
Friedl Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Josephy,	Marie Litta,
Blanche Roosevelt,	Mme. Julia Rive-King,	Emile Scarla,
Sarah Bernhardt,	Hope Glenn,	Hermann Winkelmann
Titus d'Ernesti,	Louis Blumenberg,	Donzetti,
Mr. & Mrs. Geo. Henschel,	Frank Vander Stucken.	William W. Gilchrist.
Charles M. Schmitz.	May Fielding.	Ella Montejo.

THE review of Brahms's "Third Symphony" in F major, which appeared in last week's issue of THE MUSICAL COURIER, has excited a good deal of discussion, and we have some cause to congratulate ourselves that we were the first journal in America to publish an analytical review of so important a new work. Through an unaccountable oversight the statement was omitted that the *Partitur* was kindly loaned us by the firm of Edward Schubert & Co.

AT Riga there is a newly established Philharmonic Society, but things are not the same there as they are elsewhere. The accompanist is a man, Herr Jäger, but the conductor is a woman, Mme. Marie Kretschy. It is said that she is, perhaps, the only woman in Germany who handles the baton. Well, there is no reason why in these days we should not have conductors of the softer sex, provided they possess the requisite knowledge to command. They ought, by a single glance, to obtain the best results from players and singers of the sterner sex; and judicious praise would

doubtless enable them to secure the most perfect ensemble. If these things be possible, which can hardly be gainsaid, why should not lady conductors arise to prove their fitness to be "leaders of men?" "The equality of the sexes" is our motto.

THE latest and most trustworthy reports from London state that Ernest Gye will not be the manager of the Metropolitan Opera House next season. This is the news that has been cabled to the directors by their representative now in London. The question arises, who will be the new manager? For our part, we favor some one who has been connected with the past musical development of this country, like Maurice Strakosch or Max Maretzke, and not for this or that foreigner, whose only aim must naturally be to fill his pockets with American eagles and then to carry them triumphantly out of the country. Cannot Americans be satisfied with the services of those who have labored among them for years and whose talent is equal to that of their professional brethren abroad? It seems not; more's the pity!

A MERICA is the land for humbuggery. Foreign nations laugh at our artistic enterprises, and they have just and full cause so to do. The idea of a grand national conservatory of vocal art in this country, under the management of those antiquities, Christine Nilsson and Signor Brignoli, is something upon which humorists can open their batteries, for nothing more absurd could be planned. Yet report says that moneyed men, both here and in Chicago, have already promised to give the scheme (it is a scheme!) the necessary financial backing. Really, Americans are not only gullible, but senseless, when they attempt to promote (?) the cause of art. We have more than the necessary number of so-called conservatories of music, and if another must be added to these, let it be one of truly national character, with a musician, not worn-out singer, at its head.

SOMETHING novel, and valuable as well, has been inaugurated by the Intendant of the Imperial Theatres, in Vienna, who, it appears, has made arrangements with an insurance company whereby all members of the operatic and dramatic companies, down to the assistants, &c., are insured in case of accident while performing their duty. They are to receive an indemnity as low as two florins a day, but ranging as high as twice the amount of their year's salary. A feeling of security must be experienced by the Vienna performers now, especially by those who have wives and families to support. The idea thus practically established should make headway everywhere. At least, it should be given a trial wherever possible, for the majority of singers and actors are not generally well enough prepared to take care of themselves if accidentally injured.

A QUESTION of some importance has lately been decided in the courts, viz.: that the price of the tickets purchased from ticket speculators must be returned at the box-office if a change of programme is made without being duly advertised, with which change the purchasers of the tickets from the speculators are dissatisfied. This is a decision that must be very gratifying to the general public, for it would be a hard matter to compel a ticket speculator to refund money once given into his possession without recourse to the law, an expensive and wearisome mode of procedure. The box-office of the theatre retains all the tickets for the various performances that take place therein, and it is but just that the public should look to it to make good the price of all tickets purchased for a special representation which is not given, but suddenly changed for another not as attractive.

THE annual report of a choral society, such as the Boston Händel and Haydn Society, is of interest to musical readers. The statements therein made serve to place in a matter-of-fact light the relation of art to money, and vice versa. One feature not generally discussed was touched upon in the last report of the society, viz.: the loaning of books to musical organizations throughout the country. The librarian said that "if a circular were prepared for distribution among the singing societies, with terms upon which music books would be lent, the society (Händel and Haydn) might maintain a circulating library with profit to itself." Facts would no doubt support this statement, but such a course of action would seriously cripple the music trade, and would not greatly encourage the performance of difficult musical works. A society of any standing should own its own books. We do not believe in borrowing, or obtaining for use at a small percentage, our neighbor's tea-pot.

WANTED—FOR THE UNITED STATES ARMY competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.



THE RACONTEUR.

THE relation of strong drink to morality has been pretty thoroughly handled by the advocates of temperance. Now, that the summer season is come, and the era of cooling draughts is upon us, I have been led to institute an analysis of the relation of strong drink to art, especially in the musical world.

It is a hitherto unpublished fact that on May 1, 1883, Edwin Booth stood within the porch of the Garfield National Bank at half-past twelve in the afternoon and gazed across the way at what was once a temple of Shakespearian art—Booth's Theatre.

The dramatic muse had departed, and Edwin Booth stood a silent witness of a sad change, while tears stole down his cheeks at the impious desecration of his cherished hopes.

Mr. Booth departed, heavy at heart, overborne by the thought of the futility of the struggle of art against the tyranny of trade.

And the trade in this case was the liquor traffic. John Stetson could not secure a license for the sale of liquor in the place, so that he could make both ends meet. The Excise Commissioners would not let him sell whisky, brandy, gin and rum; so Shakespeare was thrown overboard, and the place dedicated to high art was handed over to the calico-slinger.

Koster & Bial, just across the way, flourish with the aid of acrobats, Remenyi and Japanese jugglers—all backed up with beer, rum and fizz. This would seem to imply that there is nothing like art—high kicking—when it's drunk.

The London Theatre flourishes, while variety performances run rampant on the stage and waiters sell schooners of lager in the boxes and fill in the hiatuses with whisky sours, brandy smashes, cocktails and juleps. Certainly, art flourishes when 'tis guzzling.

At the Casino, the buffet floor and the roof garden are given over to the sway of Bacchus. Brandy and soda run together to the notes of Ricci's voice; whisky trickles down while Pelican down below imitates a drunken monk. Champagne fizzes while someone in the management shows out-of-town correspondents the glories of the place, and demonstrates how divine a thing is art—when half-seas over.

If the Casino managers wish to sell liquor, that is their affair.

All I say is this: If liquor is such a friend-in-need, such a prop against evil fortune; if it keeps Harry Miner, and Harry Hill, and Koster & Bial, and the roof garden going, why, in the name of common sense, do the Excise Commissioners not turn their attention to liquor as a mainstay of high art?

Or, vice versa, if Shakespeare cannot be upheld by a license, why are other places allowed to present the foaming bowl in its most insidious loveliness?

Subsequent to our notice of the meeting of the Music Teachers' National Association, Mr. Henry Schradieck, the distinguished Leipsic violinist, now of Cincinnati, has accepted the invitation of the Executive Committee to play at Cleveland. Mr. Schradieck will play at Mr. Eddy's organ recital a duo for violin and organ, by Becker, and at Dr. Maas's recital the celebrated "Chaconne," by Sebastian Bach, for violin alone, and a sonata with Dr. Maas. The committee are trying to strengthen the programme at every point, although the advance programmes, already out, show a remarkable combination of ability. The first edition is printed in a very attractive form, and may be had by applying to the secretary, W. F. Heath, Fort Wayne, Ind. From present indications the attendance at Cleveland is expected to reach about one thousand.

The following letter has been written to a gentleman in Chicago by Mme. Nilsson, and is sufficiently clear to explain itself:

MY DEAR SIR: The idea of a grand national conservatory of vocal art in this New World is very dear to my heart, and it is my wish that such an institution should be the result of my life-work as an artiste. If the people of this great land are in earnest in regard to it, I will accede to the desire of the musical people who have spoken to me about it, and will accept the position of director of the vocal and dramatic department. The great interests of American art demand that such an institution should be founded, that in the growth of this new country music may bring out her richest fruits. As I must leave for Europe very soon, I give free consent for Signor Brignoli to go on in this matter, and when the necessary funds are secured for its foundation I shall gladly return to take my position at the head of this enterprise. As the subject was mentioned to me in your presence, I thus give publicity to my views through your kindness. Believe me, dear sir, very sincerely yours,

CHRISTINE NILSSON.

Opera-Plot Sonnets.

V.

RIGOLETTO.

A king betrays the daughter of his clown,
Who hires a murderer to slyly lurk
And perforate his backbone with a dirk
When he disguised goes tearing round town.
His daughter, flattered by the king's renown,
Hears in some way about this genial work
And quickly dons the costume of a Turk
And lets herself be stabbed to save the crown.
The jester comes to gloat upon his prey
And finds his daughter gasping in a sack,
Covered with wounds and helpless on her back,
While in the distance, very far away,
He hears the rescued king, quite debonair,
Whistling the first bars of a favorite air.

VI.

DON GIOVANNI.

The *Don* pursues the females in the street,
With *Leporello* pouting by his side,
He woos the maid, the spinster and the bride ;
All to his taste are beautiful and sweet.
But one cold night he madly stops to greet
The statue of a man he had decried.
Asks him to come and have some oysters fried,
And breaks his cane upon his marble feet.
The statue comes to drag him down to hell,
But, calmly whistling tunes from "William Tell,"
The *Don* objects, until eight fiends appear
And hurl him gently into Satan's halls ;
Then the green curtain with a shudder falls,
Cutting the prompter's box from ear to ear !

CUPID JONES.

The People's Song (Volkslied) and the Song-Writers of Germany.*

BY FREDERIC GRANT GLEASON.

(Continued.)

IT was the Christian religion which fostered our art in its infancy, and if has long since ceased to make its influence felt in this sphere, we should not fail to remember the debt.

The early musicians were most, if not all of them, monks, who busied themselves with musical studies in the solitudes of their cloisters, and at a time, too, when even a method of expressing sounds and their relationships by characters did not exist.

St. Ambrose was the first who distinguished himself in this field. He was born in the year 333, studied at Rome, became noted as a scholar and disputant, and in 374 was made Bishop of Milan. He exerted himself for the improvement of the church melodies and introduced a typical church music, selecting four scales upon which to found his system. The tones were those of our natural scale of C, the four scales commencing upon D, E, F and G, respectively, each extending up to the octave of the tone with which it began, but employing no tones other than those of the scale of C major.

As a proof of the remarkable improvements which he introduced, Brendel cites the words of St. Augustine, who says of hearing this music in the church at Milan : "The voices flowed into my ears; truth was in my heart, and a feeling of devotion streamed over me in sweet tears of joy." The expression is poetic rather than either scientific or accurate, yet it serves to show how profoundly St. Augustine was moved by what he heard.

Gregory the Great, in the sixth century, was the next person of note who built upon the foundation laid by St. Ambrose. He gathered existing melodies, made new ones and brought them into general use in the churches. A book containing these melodies was fastened with a chain to the altar of St. Peter's.

Gregory also added to the scales established by his predecessor new ones commencing upon the tones A, B and C, of which the latter was the same as our major scale of that name. The others were all incomplete—lacking the distinctive close made by the progression of a small step from the seventh to the eighth degree. Gregory was also the first who employed the letters of the Latin alphabet to designate the tones, though our present method of notation was unknown until the fourteenth century.

During this time the learned were engaged in a futile attempt to utilize those fragments of Grecian art which had survived the fall of that civilization, and from them produce something which could serve as a foundation for further progress; but, fortunately for the future of the musical art, the other system had taken too deep a root in the Christian churches to be displaced.

In all this, the melodic element alone appears to have been sought; but harmony, the younger sister, was not long in asserting her claims to consideration.

Hucbald, a learned monk, and an earnest student of music, who died in the year 930, is generally believed to have been the first who sought to combine two simultaneously sounding tones. But his attempts—if they really were such—were of the crudest character. He is reported to have caused the voices to sing different instead of the same tones, and rejecting as dissonances the third and sixth, so harmonious to modern ears, caused the voices to proceed at the, to him, more pleasing intervals of the fifth,

fourth and octave! But it seems impossible to believe that parallel fifths, fourths and octaves could ever have been deemed musical by the human ear, to the exclusion of thirds and sixths, and it would seem more reasonable, certainly, to suppose that the melody was designed to be repeated at different intervals, though written for convenience with its tones placed above and below each other, like many exercises in double counterpoint at the present day. Such a supposition would seem to account for the omission of the third and sixth as tending to disguise the original melody, which would be easily recognizable if transposed into the fifth or fourth. But in view of the uncertainties attendant upon a translation of the ancient methods of notation, it is impossible to determine this point beyond question, and it is therefore reasonable to give the learned monk the benefit of the doubt.

This combination, if such it really was, of a principal voice with its so-called accompaniment, Hucbald designates by the name of "Organum," dividing it into two classes, setting in the first kind—as accompaniment to a principal voice carrying the melody—two or more additional parts progressing in fifths, fourths and octaves, while, in two others, the second and dissonant third are also employed. The latter form can possibly be accounted for upon the supposition that it was a sort of variation.

The next important name with which we meet is that of Guido of Arezzo. He lived in the eleventh century. His labors were crowned with such success that the ruler of his cloister expelled him, and he was for a long time obliged to wander from place to place. But, finally, Bishop Theodald, of Arezzo, gave him protection and permitted him to continue his studies. Thus we may consider Guido as the first musical martyr—and he has not been entirely without representatives, even to the present day.

At this time the division of musical works into measures was still unknown—the music was written with various dots, signs and marks placed above the text, requiring for the attainment of proficiency, an amount of study of which we have little conception.

It was Guido who gave the names, ut, re, mi, &c., to the tones of the scale, taking them from the initial syllables of a Latin hymn in honor of St. John. The ut, as unvocal, was afterward exchanged for the syllable do. In the thirteenth century we find Franco von Köln, Marchettas, of Padua, and Johannes de Muris, laboring for the improvement of the infant art, and while these men were devoting themselves to the solution of the scientific problems presented by music, a step was made in a new direction by the troubadours and minnesängers.

(To be Continued.)

Foreign Notes.

.... It is rumored that Mlle. de Reszke is about to retire from the stage and marry a Russian diplomatist.

.... Franz Liszt, lately in Vienna, has returned to Weimar, where he will remain till the beginning of August.

.... Anton Rubinstein has been promoted to the position of Commander of the Dannebrog Order by the King of Denmark.

.... A new conservatory of music has been started at Carlsruhe, where the various instruments will be taught by capable musicians.

.... Mme. Schumann, the pianiste, has been a popular favorite in London since the beginning of her professional visits there half a century ago.

.... Besides Signor Boniccioli's new opera, "Maria d'Orange," Boito's "Mefistofele" and Ponchielli's "Giocanda" will be performed next winter at Valencia (Spain).

.... The season of German opera, under the direction of Hans Richter, at Covent Garden, London, is now progressing. There will be twelve performances in the season.

.... The widow of the late Dr. Radius has, in her husband's name, presented the committee of the Royal Conservatory of Music at Leipsic with 10,000 marks toward erecting a new building for the institution in question.

.... Goldmark's new opera will be called after the magician "Merlin." Two acts are already completed, and it will probably be produced next winter in Vienna. The Berlin *Boden-Courier* says that in this opera "Goldmark has with deliberate intention given up his former style and adopted that of Wagner."

.... Mme. Miolan-Carvalho is about to retire from the stage. She was the original *Margherita* in "Faust," the original *Mireille* in Gounod's unjustly forgotten opera by that name, and the original *Juliet* in his "Romeo and Juliet." As the *Countess* in the "Magic Flute," *Zerline* in "Don Giovanni" and *Agatha* in "Der Freischütz," she was unsurpassed.

.... The Corporation of Agram are about to raise the annual sum granted by them for the support of the operatic company at the National Theatre from 2,000 to 10,000 florins, and a petition will be presented to the Diet, begging an increase of the government grant to 60,000 florins.

.... A correspondent calls attention to the advertisements of Herr Richter's operatic venture. We read in large display letters, "German Opera, 'Fidelio,'" "German Opera, 'Lohengrin,'" and so on, with purely German national works. Then comes, "German Opera, 'Savonarola.'" Why a work on an Italian subject, and written by an Englishman, is styled "German Opera," one is at a loss to know. Why it is first presented to our public in a disguised language is a matter on which a good deal might be said.—*Musical Standard*.

Musical Paragraphs.

AN English opera company is playing in Turin with great success.

A foreign gentleman at a musical evening a few weeks since expressed a great wish to hear "Home, Sweet Home," which he had been told was a striking example of musical pathos and expression. A well-known professor of music, having been asked to play it, sat down to the piano and dashed into Thalberg's variations to the air, to which the foreign gentleman listened with deep attention, becoming, however, a little bewildered at the complicated passage to the finale. At the conclusion he rose and gravely shook hands with the professor, saying: "I tank you, sare. I tink me understand now your 'Home, Sweet Home'—so nice and quiet to begin with, but, at the end, oh, what a row in the house!"

MUSICAL NOTE.—Gus de Smith imagines that he is the best solo singer in Austin, but nobody else thinks so. Whenever he is present at a social gathering, he bribes somebody present to call on him for a song, and then he warbles forth a madrigal that has a depressing effect even on the real estate in that neighborhood. After a performance of this kind a few nights ago, Mrs. McSpilkens, who does not live happily with her husband, remarked to Gus, with whom she is quite familiar: "Oh, how I wish my husband could sing like that." "Ah!" responded Gus; "I expect you would like it. There would be harmony in the family." "It's not that, but if he sung like you, I'd have no trouble in getting a divorce on the ground of cruelty and brutal treatment." Then Gus ceased to smile and smirk.—*Texas Siflings*.

Speaking of a recent Richter concert, the London *Athenaeum* says with reference to "Der Ring des Nibelungen": "It is astonishing how many portions of this work have proved effective in the concert room, and an important addition was made to their number on this occasion. By taking the instrumental passages descriptive of Siegfried's journey through the fire to Brünnhilde's rock, the dawn of day in the first scene of 'Götterdämmerung,' and Siegfried's voyage down the Rhine, Herr Richter, acting under the instructions of Wagner, has constructed an orchestral piece occupying about fifteen minutes in performance, and so cleverly dovetailed together that no one unacquainted with the work could detect where one excerpt ends and another commences. The movement is, of course, formless and rhapsodic, but Wagner's glowing orchestration and the beauty of many of the themes could not fail to impress the audience, and it was very warmly received."

The London *Figaro* says of the recent production of Villiers Stanford's new opera: "The Canterbury Pilgrims" is, if the expression may be allowed, essentially a symphonic opera. It has no part for a prima donna, unless, indeed, the prima donna be the orchestra. The action of the piece is continuous, and there are no pauses, during which the first tenor can delay the unraveling of the plot by placing his hand on his heart, bowing and grinning, and peradventure singing his pet aria over again. Yet throughout there is a delicious stream of melody, usually running through the orchestra; a healthy British tone is imparted to the music by the adoption of the most ancient English "rota" in existence, and although in the scene in court the composer fails to give point to some of Mr. Gilbert à Beckett's witticisms, yet, in other portions of the opera, and particularly in the duet between the hero and his future father-in-law in the second act, displays a genuine *vis comica*. Attention should also be drawn to the exceedingly cautious handling of the orchestra. To have given the ultra-conservatives a chance of calling his instrumentation noisy would have been unfortunate, and Dr. Stanford has avoided this pitfall by making abundant use of the woodwind and reserving the brass for passages where the action justifies them.

The *Musical Standard* very properly directs attention to the following epistolary bray which appeared in the *Neue Musik Zeitung*, of Cologne:

"MUCH HONORED MR. EDITOR—A short time ago I received a copy of your excellent paper containing a sketch of my life. Permit me to correct a few errors I find therein. Above all things I scorn the title 'English pianist.' Unfortunately, I studied for a considerable period in that land of fogs, but during that time I learned absolutely nothing; indeed, had I remained there much longer I should have gone to utter ruin. You are consequently wrong in stating in your article that the Englishmen mentioned were my 'teachers.' From them I learned nothing, and indeed no one could learn anything properly from them. I have to thank my father, Hans Richter, and Franz Liszt for everything. It is my decided opinion, moreover, that the system of general musical instruction in England is such, that any talent following its rules must become fruitless. Only since I left that barbarous land have I begun to live. And I live now for the unique, true, glorious German art!"

EUGEN D'ALBERT.

"MUNICH, 29th March, 1884."

This juvenile simpleton forgets, or pretends to forget, that, as an object of charity, he was educated for five years from the age of thirteen (thanks to free scholarships at the National Training School) by Sir Arthur Sullivan, Dr. Stainer, Mr. Ebenezer Prout, and Mr. Pauer; and that he was subsequently awarded the Mendelssohn Scholarship, which was taken from him after one year for non-compliance with its conditions. Herr Richter will be the first to disavow the impudence of this saucy boy.—*London Figaro*.

PERSONALS.

MAURICE AND SAMUEL GRAU.—Samuel Grau, who has been Mr. McCull's business manager for some five years, will be associated next season with his brother, Maurice Grau, in the management of the American tours of Mme. Théo and Mme. Aimée.

AN ORGANIST'S COMPLIMENTARY.—A complimentary concert was given to F. F. Mueller, the well-known organist, last week, at the Baptist Church, Tarrytown. The artists who gave their services were Mme. Schiller, Richard Arnold, Miss Hubbell, Miss Agnes B. Huntington, Fred. Jameson and Carl E. Martin.

MISS EDMUNDSON'S PHYLLIS.—Miss Janet Edmundson met with an excellent reception in Montreal, lately. As *Phyllis* in "Iolanthe," her fine voice and good style of singing has been very generally admired. Other members of the troupe were praised, but Miss Edmundson seems to have created the deepest impression.

THE GRAND PRIX DE ROME.—M. Leroux, a pupil of M. Massenet, is named as first in order of merit in the competition for the *Grand Prix de Rome*, at the Paris Conservatory of Music.

SULLIVAN AND BIRMINGHAM.—Sir Arthur Sullivan has thought it worth while to write the following letter to the London *Musical Standard*, anent the conductorship of the Birmingham Musical Festival. In the *Musical Standard* of Saturday, May 31, appears the following paragraph: "It may prevent some misconception to state that Sir Arthur Sullivan never felt inclined to add to his great and pressing labors by accepting the Birmingham conductorship, had that office been offered to him, as some of his friends might have hoped would have been the case." On seeing this, the thoughts of many of your readers might naturally revert to the fable of the fox and the grapes. I should, therefore, be glad if you would allow me to state that I have never expressed an opinion as to whether I could or could not accept the position of conductor of the Birmingham Festival if it were offered to me. I can, however, say most emphatically that I should have esteemed the invitation to conduct as a distinguished personal compliment, and as an acknowledgment of the claims and qualifications of English musicians for the position; and whatever my decision might have been, I should certainly have given it the most earnest consideration.

I am, Sir, your obedient servant,
ARTHUR SULLIVAN.

SO, AFTER ALL?—London *Truth* now says that Mme. Patiti has signed an agreement with Col. Mapleson to sing in America next season. She will sail for New York in November. She is to receive \$4,000 for each concert and all her expenses. She receives \$8,000 down and \$15,000 in October. The agreement, moreover, calls for a security of \$50,000 before she sings.

A MUSICIAN'S NERVOUSNESS.—W. A. Barrett, in an article in the *Morning Post*, says: Dr. Hullan told him that so great was his nervousness on the day when he gave his first lesson on the Wilhelm system at Battersea College, that he walked up to the door of the college three times and turned back again, unable to muster courage to ring the bell.

BEETHOVEN'S TENDERNESS.—The "Qui tollis" of Beethoven's mass in C is an idyl of tenderness. When the Countess Schagotsch brought him the first copy of it from Scholz of Warmbrunn, the tears trickled from the composer's eyes and he was obliged to lay aside the score, saying, with the deepest emotion, in reference to the inexpressibly beautiful German text written by Scholz, "Yes, that was precisely my feelings when I wrote it."

A SOPRANO OF MERIT.—Miss Annetta Albie, an English singer, is said to have outshone even Mme. Sembrich in the recent representation of Meyerbeer's "L'Etoile du Nord," at Covent Garden. She is a pupil of Manuel García, and has been a member of the Carl Rosa Company. Her voice is not equal throughout its entire compass, but her general performance was admirable.

CORNET PLAYERS TO THE FORE.—Walter Emerson has been engaged to play cornet solos during the present summer season at the Männerchor Garden, Philadelphia. He has achieved a good position so far among soloists on that popular instrument.

ROSA ON ENGLISH OPERA.—Carl Rosa's opinion on operatic matters are of some importance. He thinks that English operatic artists compare favorably with Italians and are better than Germans. We are inclined to agree with him with regard to vocal attainments, but not with regard to histrionic ability.

THE WHEEL OF FORTUNE.—The former Hamburg cabman, Herr Boetel, now a highly popular tenor, nightly helping to draw crowded houses at Kroll's Theatre, Berlin, was waited upon the other day by a deputation of cabmen, requesting him to sing on behalf of their widows' and orphans' fund.

ST. JOHNS AS APOSTLES OF MUSIC.—Instead of Miss Florence St. John, we are to have here next season Miss Mary St. John, a lady who has been engaged by James C. Duff for the next year's comic opera company. Miss Mary St. John is a soprano of fair gifts, and has already appeared in Chicago with good success. St. John, the Apostle, should have been a tenor of renown.

RICHTER'S EYESHOT.—London *Truth* says: "I noticed that Richter had the score of Brahms's symphony before him, al-

though he seldom looked at it. He kept turning the leaves mechanically and looking another way, but I fancy he kept the notes in eyeshot the whole time."

PAULINE LUCCA.—"In some respects Pauline Lucca stands alone. Her voice is surprisingly fresh, for history records that the lady sang a prima-donna part at Vienna in 1856, when, however, let us hasten to add, she was a girl of sixteen. The most hackneyed of operatic heroines becomes in her hands a really impressive personage. There is something about her which commands attention whenever she is on the stage—a dramatic spontaneity which makes the spectator watch, never certain to what her impulse, or what seems to be her impulse—will lead her. The operatic stage has no truer and more original artiste.—*Saturday Review*.

VERDI'S PATRIOTISM.—An Italian gentleman in this city, who knows Verdi's career and life thoroughly, says: "Verdi is a man without any heart or principles. When Italy was enslaved by Austria he dedicated his early operas to Austrian dukes and archdukes. After the liberation of his country, which was effected without any aid from him, he turned liberal and professed high republicanism. Really, he is only a weather-cock yearning for popularity."

DE KONTSKI AT REST.—Chevalier de Kontski, the well-known pianist, is now at Newport. Mme. Kontski is also with him. The Chevalier has had a good success in this country, and his visit here has no doubt been most pleasant and gratifying to him.

MISS GRISWOLD AS MARGUERITE.—Gertrude Griswold, niece of Bret Harte, made her operatic début at Covent Garden, London, on Monday last. She appeared as *Marguerite* in Gounod's "Faust." A great success was predicted for her.

FREDERICK LESLIE IN LONDON.—Since his return to England, Frederick Leslie has suffered considerably in health, and he is now convalescing from an attack of gastric fever. In consequence of his illness, Mr. Leslie writes us, he has been obliged to relinquish acting the part of *General Ollendorf*, in "The Beggar Student," at the Alhambra. This unfortunately happened at the height of Mr. Leslie's success and that of the opera. He will return to this country in September, 1885. The prospect of hearing Mr. Leslie again is good news for American play-goers who are acquainted with his remarkably fine artistic work at the Casino as *General Ollendorf* and *Balthazar Groot*.

TRUTHFUL JAMES.—The London *Figaro* is our authority for the statement said to have been made by Colonel Mapleson himself while in London recently, that he has arranged to give a season of opera here next winter, and that (wonderful to relate) the authorities of the Academy of Music intend to spend \$200,000 on redecorating the house, providing new scenery, &c., &c., &c. Well done, good and faithful (we were going to say, truthful) Colonel!

THE ATHENÆUM'S NEW DIRECTOR.—George Loesch will be the new director of the orchestra at the Howard Atheneum, Boston, during next season. He is well known for his musical abilities, and will no doubt accomplish excellent results in his new position.

SHAKESPEARE AND SULLIVAN.—Sir Arthur Sullivan will probably write some new descriptive music to Shakespeare's "Twelfth Night," as Henry Irving has asked him to do so. This is an act that is worthy of imitation.

MAURICE STRAKOSCH'S CAPTURES.—Maurice Strakosch, the enterprising impresario, is reported to have engaged Mme. Fides Devries to sing fifty nights at the Metropolitan Opera House in the season of 1885-86. The sum named for the prima donna's services is \$100,000. Mr. Strakosch has also the refusal of the tenor Gayarre to sing fifty nights in the United States from the 15th of November, 1884, to May 1, 1885. Maurice is bound to be successful, it would appear from these two engagements.

Verdi.

WHEN the bones of Simone Mayr and those of Gaetano Donizetti were removed from the cemetery of Bergamo to the cathedral of that city, all musical Italy was deeply interested and imposing ceremonies took place at Bergamo. All the musical celebrities of Italy were invited to attend in honor of the great musicians.

Verdi, the great and ungrateful Verdi, whose débuts (1839) had been kindly and nobly encouraged by Donizetti, alone refused, and he did not even have the excuse of illness. In the first place, it should have been his pleasure to be present; in the second place, it was his duty. His conduct was infamous, and simply shows how contemptible a great man can be in spite of his genius.

Ingratitude, and of the worst, is thine,
O, petty soul, unworthy of thy fame!
Upon thy brow shine the hot marks of shame,
Thy callous heart is dark and saturnine.
God gave fair gifts to thee, O, soul malign!
But now, despite the glamour of thy name,
Respect or reverence thou can't not claim;
In thee, nobility has left no sign.
False in thy friendship, fallen from all grace,
Thou waitest with white locks for death, they say,
With strong heart to no sweet pity wed.
But all thy flood of fame cannot erase
The stain upon thy honor, made this day,
Nor pardon thee thy scorning of the dead!

F. S. SALTUS.

JUNE 8, 1884.

At the Casino.

"FALKA" remains alone in the field of light opera and continues to draw excellent houses at the Casino. The roof garden and the buffet floor receive a goodly part of the audience, the promenade concert, after the performance, attracting a throng nightly to the upper parts of the house.

The concert on Sunday night was well attended. The soloists were: Miss Belle Cole and William T. Carleton. The auditors were not particularly enthusiastic. The orchestra gave Gounod's "Funeral March of a Marionette" in excellent style and the number was redemande. Mr. Dietrich is giving constant proof of his skill and trained judgment as a conductor and of his admirable knowledge of the use of the baton.

Three New Symphonies.

THREE new symphonies have recently been produced abroad, one by Brahms, the others by Sgambati and Cowen. We quote the following opinions, concerning the merits of each.

An excellent and reliable London musical critic writes of Brahms's symphony (No. 3 in F major) on a second hearing:

"Brahms's Symphony came as quite an old friend; it is one of those works that, like certain individuals, we feel to know and appreciate from the first hour of acquaintance. It will probably hold the same sort of position among Brahms's works that Beethoven's Eighth Symphony does among his. In comparison with other productions of the period, it is simple, graceful and genial. It stands alone, and probably will continue to do so. In other respects, too, it is not unlike Beethoven's Eighth—in its extraordinary conciseness, and in the fact of containing one movement that is likely to be picked out by everybody, musical or not, a little gem. The first movement holds ground, and I have nothing of importance to add to my assessment of it a fortnight ago. The two opening chords from the wind have a peculiarly haunting tone, and they, in their frequent recurrences, give (if possible) greater vehemence and fervor to the principal subject. The second subject is not only a delightful contrast to the first, but in character it is a very decided forecast of the andante. Altogether this movement is charming beyond expression. The andante gains considerably on acquaintance. When the hearer is able to work himself into its pastoral mood and appreciate its even, monotonous flow, he could wish for nothing more agreeable. I was prepared, on this occasion, for the remarkable harmonies which appear toward the end of the movement. The passage is anticipated in the second subject, and again, more noticeably, farther on; therefore when it has been once heard, and is looked for again, it does not fall so surprisingly on the ear, though it appears no less beautiful."

Of Sgambati's new work (first symphony in D major), recently performed in Paris at the third concert of the International Festival of Composers, held at the Trocadero, the opinions generally expressed by the chief Parisian critics are very favorable. The *Figaro* says:

"The most remarkable of the four pieces given is, without doubt, the symphony in D major by M. Sgambati. It had previously been executed in Rome, at the Quirinal Palace, before the King and Queen, and is, by permission, dedicated to the latter. Of its five parts, those which produced the most effect are the *andante mesto*. No. 2, wherein is developed a melodic phrase which is most striking and which is very broadly treated, and the *Serenata*, No. 4, which was encored with acclamation. The inspiration of this *Serenata* is profoundly melancholy. There seems in it something like an echo of the muse of Chopin. The style of M. Sgambati is of a masterly accuracy (*d'une correction magistrale*), and his instrumentation is of a rare elegance. The audience recalled the maestro several times. He led the orchestra himself, with equal precision and simplicity of manner."

The critic of the *Voltaire* says:

"This third festival was not lucky for France. I mean to say that our National School of Music—represented, it is true, by Lalo and Lucien Lambert—was entirely distanced by the representative of Italian music, M. Sgambati, who led the field with his symphony in D major, a captivating work, absolutely pure in form, and as interesting as an opera. The most flattering success certainly attended the symphony of M. Sgambati. Its five parts are admirably thought out, and are written with that sureness of effect which belongs to the true master. Here is real music—and that music of judgment (*musique judicieuse*) which knows how to utilize all modern resources without departing from those primordial qualities with which the art of composition has no right to dispense."

"Whatever may be the means employed by this composer, whatever may be the harmonic riches with which he astonishes his hearers, a luminous intelligence prevails always, and a wholesome logical development never fails to light up the devious way, through which the *idea* is led, without ever losing its clearness. I can only applaud with all my power such music as this—music which shows itself at once scientific and inspired, sensible and grandiose, calm and powerful; and I salute in M. Sgambati the magnificent and inspired representative of an art which I adore."

"Each part of the symphony was received with acclamation; the fourth part, an exquisite *Serenata*, was most vehemently encored."

These notices are by Weber, Leon Kerst, and August Vitu well-known Parisian critics.

Mr. Cowen's fourth symphony seems to be considered a light and graceful but generally meritorious work, somewhat Scottish

in character. The *Athenaeum* (London) critic thus writes of its first production by the Philharmonic Society: "It is now nearly three years and a half since Mr. Cowen produced his third symphony—the well-known 'Scandinavian,' in C minor. His most recent essay on the same field is in strong contrast to its immediate predecessor. The former was essentially 'programme,' the latter no less decidedly 'absolute,' music. The composer has affixed no name to the new work; the annotator of the Philharmonic programme has chosen to call it the 'Welsh' or 'Cambrian' symphony. Mr. Cowen has declined to christen his piece; and the annotator would certainly have done well to follow his example, because any national characteristics which the new symphony possesses are decidedly Scotch rather than Welsh. Leaving the question of the title undecided, as the composer has himself left it, and speaking of the music merely upon its own merits, we are very glad to be able to congratulate Mr. Cowen on a genuine and well-earned success. The fourth symphony is, as a whole, a far more equal work than the third; the finale especially, perhaps the weakest portion of the 'Scandinavian,' is here one of the best."

Here then are three novelties which the Philharmonic and Symphony Societies will no doubt produce next season. The more new things the merrier.

The Twenty-fifth Anniversary of the Allgemeiner Deutscher Musikverein.

BY ANNE M. GILBRETH.

THE annual festival of the *Allgemeiner Deutscher Musikverein*, which was held last year in Zürich, has been making the little city of Weimar very gay for the last week. To the Bostonian, the crowded streets were highly suggestive of an anniversary week; only the absence of the accustomed cotton umbrellas reassured one that one was under less fickle skies.

Lovers of music from all parts of Germany have been here, and the hospitality of the natives has been taxed to the utmost. This year the society celebrated its twenty-fifth anniversary, and the unusual efforts put forth by the members, together with the facilities which Weimar affords, have made it a brilliant artistic success.

The society was organized in 1859 for the purpose of encouraging rising aspirants to musical fame who had not the means to produce and publish their compositions in a proper manner. There is a fine library in Leipsic, in which are works of many of the celebrated composers of our time which might never have seen the light had it not been for this very society. Liszt is the president, and although he is seventy-three years of age, he has attended every rehearsal and concert from beginning to end.

On Friday evening of the 3d, Liszt's oratorio, "Die Heilige Elisabeth," was given in the Hoftheater. The greatest interest was manifested in its presentation. The plot is drawn from an old legend of the Wartburg, the castle in which some of the scenes from Wagner's "Tannhäuser" are laid, which is in Eisenach, not far from Weimar. The first scene represents the betrothal of Elisabeth, who is a Hungarian princess, the daughter of Andreas II., to Ludwig, the son of Hermann, Landgraf of Thüringen. They are mere children, and upon the death of Elisabeth's mother she is adopted by the parents of her youthful bridegroom. The second scene is in the valley of the Wartburg, several years later. Ludwig has succeeded his father. He returns from the chase, and while singing a stirring hunting song sees something through the trees stealing down the mountain side. It is Elisabeth. Surprised to see her without her attendants, he questions her. She is confused. He demands to know what she conceals beneath her cloak. He has forbidden her to carry food and clothing herself to the needy; so, for fear of displeasing him, she says she has picked roses by the way and wandered farther than she intended. Her guilty manner betrays her. Ludwig insists upon seeing the roses. Elisabeth kneels at his feet and sues for forgiveness for the deception she tried to use before God and to him. She confesses that she has bread and wine for the sick, and unfolds her mantle to show them to him, when to her utter surprise she finds they have really turned to roses. A miracle has been performed. People flock to see it. A holy light beams upon Elisabeth, and the scene ends with a wonderful chorus. In the next scene Ludwig takes leave of Elisabeth to join a band of knights who go upon a crusade. Poor Ludwig never comes back! As soon as the news of his death is received Sophie, his widowed mother, who is jealous of Elisabeth, turns her out into the stormy night, with her two young children. She has no sooner departed than the lightning strikes the Wartburg, and the wicked Sophie and her Seneschal perish in the burning castle. The holy Elisabeth wanders in the forest toward Marburg. The poor people whom she has aided come out to meet her and offer the shelter of their poor huts. She refuses everything, and, giving them her mantle and sharing her last tiny loaf with them, she wanders on and finally dies. A chorus of angels sing her to rest, and the oratorio ends with her burial in the crypt of the old cathedral wall at Marburg.

This work, although called an oratorio, is written in the form of an opera, and is one of the most interesting of Liszt's works. Saturday morning the first concert of the series was given. The programme was as follows:

1. Sonata, by Franz Liszt, in one movement, played by Arthur Friedheim, from Vienna, a favorite pupil of Liszt. It is a remarkable work, requiring most extraordinary technique and noble interpretation. It is said that Liszt rarely permits this sonata to

be played before him, as he is moved to tears by the recollections it awakens.

2. Schlummerlied and numbers from "Bilder des Orients," by Zopff; also a sonnet by Liszt, sung by Frl. Magda Botticher, of Leipsic.

3. Sonata for piano and 'cello, by Grieg, played by Frau Margaretha Sterns, of Dresden, and Herr Friedrich Grützmacher.

4. Three songs, by Von Bülow, sung by Frl. Julie Müller-Hartung. This young girl, who is a great favorite in Weimar, possesses a most remarkable voice. Wagner predicted a great future for her. Her father is the director of the Orchester Schule in Weimar, and a celebrated orchestrator.

5. Quartet for strings, by August Klughardt, played by the famous Leipsic quartette, Adolf Brodsky, Ottocar Növaček, Hans Sitt, and Leopold Grützmacher. The work itself is in the old style of composition, and was received with the most unbounded enthusiasm. The movements are: a, allegro; b, adagio; c, scherzo (allo. molto); d, allegro ma non troppo. The ensemble playing is absolutely perfect. It is only equaled by the Joachim Quartette in Berlin.

6. Chopin Etude, op. 10, No. 11, and Liszt's "Liebesträume," for harp, played by Wilhelm Posse, from the Royal Opera House in Berlin.

In the evening the second concert was given in the old Stadt-kirche. The programme was a "Te Deum," by Berlioz, and the "Welt Ende," by Raff. They were both given with the assistance of several vocal societies of Weimar, a male chorus from the University at Jena, and the orchestra from the Hof-theater, augmented by pupils from the Orchester Schule, under the direction of Prof. Carl Müller-Hartung. The organ was played by Herr Sulze, the organist of the Stadt-kirche, and the tenor solo was sung by Alvary, the leading tenor at the Hof-theater.

The "Te Deum" was given for the first time in Paris in April, 1855, in the church of St. Eustache, under the direction of the composer, with nine hundred musicians. The "Welt Ende" was presented with Frl. Schärnack, alto, and Herr Scheidenmantel, baritone, of the Hoftheater. The first part, "The end of the world," is the vision of St. John. The principal responsibility falls upon the baritone soloist, whose recitations alternate with orchestral intermezzi descriptive of the Plague, War, Famine, Death, Hell and the Last Signs. The second part, "The Judgment," was similar in form. The intermezzi represented the Last Trumpet, the Resurrection, the Judgment of Souls, with the double chorus of the Good and the Wicked. The third part—the New World—was described in further recitations of John, the Voice and the Choruses.

It is an interesting work, and is rather a departure from the approved style of oratorio—as if the composer had overlooked his intention of making a dignified setting to a second subject in his enthusiasm for fantastic orchestration.

The third concert was on Sunday evening in the Hoftheater, under the direction of Hofkapellmeister Dr. Eduard Lassen and Prof. Müller-Hartung, with this programme:

1. Fest overture—composed and conducted by Prof. Müller-Hartung.

2. Concerto for violin and orchestra, in three movements, by Joachim Raff, who is one of Germany's favorite composers. The solo part was magnificently played by August Kömpel, the concertmeister of the Hoftheater orchestra. The concerto is extremely brilliant and technically difficult. He played with apparently no effort, his head bent down as if in secret communion with his instrument, and not a smile upon his fine old face. He is a prime favorite in Weimar. The Grand-Duke of Saxe-Weimar, his patron, allows him a liberal income whether he plays or not at the Hoftheater, and, being of a rather capricious temperament, he sometimes allows days to pass without being in his place. However, rather than trust a favorite passage to profane hands, he often slips in long enough to play it and departs when it is finished. This was his last public appearance as soloist, and all Weimar gave him a reception which would have tempted a less great artist to continue. He was presented with immense wreaths of laurel tied with those unwieldy white satin sashes without which no German ovation is complete.

3. "Nirvana," by Von Bülow, conducted by the Meister Liszt himself. "Nirvana" is a composition which could only have emanated from the musical mental processes of such an eccentric genius as Von Bülow.

4. Felix Draeseke's Second Symphony, directed by Herr Dr. Lassen. The composer lives in Dresden, and is one of the most scholarly of modern musicians.

5. On the programme was announced the piano concerto of Louis Brassin, which he was to have played under the baton of Dr. Lassen. He died, however, very suddenly in St. Petersburg, a few days previous. The piano concerto of Mme. Marie Jaëll, the widow of Alfred Jaëll, the composer, who visited America several years ago, was announced in its place. Mme. Jaëll played under the direction of St. Saëns. The latter is well known as a composer. Those who had never seen him were surprised to see a comparatively young man. His remarkable genius is as versatile as his style of composition, for, besides being one of the best organists in Paris, he is an unusually brilliant pianist and a good conductor.

6. Group of songs by Otto Lessmann, the well-known editor of the *Allgemeine Deutsche Musikzeitung*, sung by Frau Emma Engdahl.

7. Last upon the programme was Liszt's "Salve Polonia," an orchestral interlude from the oratorio "Stanislaus." It is very

touching to see the devotion of the people to the old meister. As he stepped upon the director's stand the audience rose to its feet, while cheer after cheer was given him. "Salve Polonia" is a weird, dismal affair, which is finally worked up to an electrifying climax. At the close the audience grew frantic with enthusiasm and Liszt was recalled again and again, while the hoarse, expressive, "Hoch! Hoch!" and cries of "Bravo" made those who had once felt the intoxication of applause long to experience a genuine German ovation.

The fourth concert was held the following evening in the same place, under the same direction. This was the programme:

1. The second symphony of Hofkapellmeister Lassen, under his own direction. Dr. Lassen is, together with Liszt, the great musical power in Weimar. Never was an absolute monarchy more arbitrarily governed, and no one is more admirably fitted than Dr. Lassen to occupy his position by the side of so great an authority as Liszt. His greater works bear the unmistakable stamp of a master and his songs are the most exquisite bits of composition of all the late German writers. His direction is massive and acute; his stage presence is extremely commanding, and he keeps up the little fiction of happening to drop in on his way to a possible reception by entering with his opera hat under his arm. He takes off the glove of his baton-hand and later draws it on after opening his hat while bowing himself out. We take it for granted that he has continued on his way to the mythical reception, and feel surprised to see him return a few minutes later to resume his professional duties.

2. Concerto for violin and orchestra, by Arnold Krug. The solo part was played by a young Hungarian from Budapest, by the name of Tivador Nachéz, who has one of the finest violins in the world. He is a singular-looking young man, with an expression highly suggestive of "The Robber Kitten." He was at one time a pupil of Joachim, and it is said he was advised to give up his profession, as he had no particular talent. He went to Paris and studied hard for six years. His technique is something startling, and his phrasing is irreproachable. The story is told either to illustrate the triumph of mind over matter, or to show what Paris will do for one.

3. Three songs by Dr. Lassen, sung by Frl. Pauline Horson, the prima donna of the Hoftheater. Frl. Horson has a beautiful soprano voice and took high E flat with the greatest ease. She is engaged at the Hoftheater for life, and has the assurance of a liberal pension when she is too old to sing. That day is far distant, for she is still young and beautiful.

4. Symphony by Alex. Glasunoff, of St. Petersburg, under the direction of Müller-Hartung.

5. Piano concerto in one movement by Eugen d'Albert, under the direction of Prof. Klindworth, of Berlin. It is impossible to classify this young prodigy, for he is an entirely different artist from anything the last few generations have produced. His father is the d'Albert of dance-music fame. The young d'Albert is twenty years of age and even Liszt has said that in all his experience he has never before seen such a genius. He is very youthful in appearance, modest and unassuming; comes in to take his place with an air of diffidence which only disappears when he begins to play. Such power and grace, strength and agility were never before combined. It is a gift rather than an acquirement, for he rarely practises more than two hours daily, so many are his professional engagements. It is said he evinces the same distaste for hard work which many other geniuses are privileged to indulge. It is rumored that he intends making a concert tour to the United States next year. His compositions are badly written, for as yet he has rather crude ideas of the theoretics of music, but the motives are colossal. He has the individuality of a Wagner, the interpretation of a Rubinstein, and the technique of a Tausig, and unless his judgment is as superhuman as his genius, he is in a fair way of being spoiled.

6. "Salve Polonia," conducted again by Liszt, in response to a general request.

7. Wagner's "Kaisermarsch."

This was composed for and sung in the streets of Berlin by the people as the Kaiser came through the Brandenburg Gate, Unter den Linden, at the head of his troops returning from the late Franco-Prussian war. On this last occasion it was sung by a chorus of mixed voices, the audience rising at the words, "Heil! Heil dem Kaiser!"

Tuesday morning the fifth concert was given in the Hoftheatre, as follows:

1. Trio for piano, 'cello and violin, by Volkmann, played by Herr Kapellmeister Paur, of Mannheim, Adolf Brodsky and Leopold Grützmacher.

2. Songs by Herman Riedel, sung by Herr Dr. Krückl, of Frankfurt-am-Main, with harp accompaniment.

3. Sextet by Brahms, in G major, op. 36, played by the Leipsic Quartette, and Albin Schroeder and Oscar Fitzner. Brahms is one of the greatest exponents of the modern school, whose best works have not been heard in America. As he is an extremist in his school, one has to be "educated up" in the ethics of music to thoroughly appreciate that form of composition which appeals more to one's reason than to the senses. Brahms is a great favorite in Germany. A rather amusing story is told of Von Bülow, who gave a piano recital in Berlin last winter, of Brahms's compositions. At the close of the performance he was enthusiastically recalled. Seeing Brahms in the audience, he stepped to the front and said to the delighted audience: "Why should John the Baptist speak when the Messiah is here?"

4. Liszt's Third Sonnet, for piano, and first Mephisto Walzer, played by Alex. Siloti, a young gentleman from Moscow, who is also a favorite pupil of Liszt. He has a brilliant technique,

which he might have devoted to a better object than the second selection.

5. Robert Schumann's "Spanisches Liederspiel," sung by Frau Marie Unger-Haupt, of Leipsic; Fräulein Marie Schmidlein, of Berlin; Gustav Trautermann, of Leipsic; and Dr. Franz Krichel with Herr Dr. Stade, of Leipsic, at the pianoforte.

On Tuesday evening, the sixth concert was given in the Stadt-kirche, under the direction of Professor Müller-Hartung. The programme was:

1. Symphony for orchestra and organ in one movement, by Heinrich Schulz-Beuthen, of Dresden. The motive was Luther's "Reformation Hymn."

2. Aria with organ accompaniment, composed by Cornelius Rübner and sung by Herr Carl Diedrich.

3. Concertstück for organ, composed and played by Herr Mathison-Hausen, from Copenhagen, and dedicated to Liszt.

4. Andante for organ and cello, by Händel, and Romance for cello, by Hans Sitt, played by Alwin Schroeder and Herr Sulze.

5. The grand *pièce de résistance*, Liszt's "Graner Festmesse," was given for the first time at the first meeting of the society at Leipsic, and was appropriately repeated on its twenty-fifth birth-day. It was composed for the consecration of the Basilica, at Gran. It was presented with the same assistance with which the "Te Deum" and "Welt Ende" were given. The solos were taken by Frl. Breidenstein, of Erfurt, Frl. Agnes Schöler, of Weimar, Herr Carl Diedrich and Herr Dr. Krichel. The "Kyrie," "Gloria," "Credo," "Sanctus," "Benedictus," and "Agnus Dei" were given under the direction of Müller-Hartung, in manner never to be forgotten.

Behind us that night sat a young man with hair of that length and artistic disorder which is at once an indication of genius and talented absorption. His fine face attracted us and as he rose to leave, throwing his cloak over his shoulder carelessly, one of the frivolous made the suggestion of transplanting him to New England for the sake of the sensation his figure would create, she little thought we would owe the next evening's pleasure to him. For he was none other than young Felix Weingartner, the author and composer of "Sakuntala," which closed the series of concerts which make the greatest musical treat Germany affords. The young Weingartner is twenty-one years of age. He began the study of music when he was five years old, in Graz, but for the last three years has been in Leipsic. He attended the Bayreuth Festival in 1882, and had the good fortune to make a personal friend of Wagner. It was then that he conceived the idea of writing "Sakuntala." The following winter he wrote the text and the next summer composed the music. As soon as it was finished he hastened to Weimar to subject it to the criticism of Liszt and Lassen. They at once recognized the merits of the opera and had it produced at the Hoftheater. It fulfills the expectations of those interested in the young musician's career. "Sakuntala" shows the direct following of the faith of which Wagner is the prophet. The plot is founded on an old Indian tale. The stage setting is very fine and the blossoming of the lotus flowers and the sunrise in the Himalayas are a decidedly novel feature of stage mechanism.

Nobody expresses a neutral criticism. "Sakuntala" has had unbounded praise with the prediction of a great future for the writer, or it has been condemned by the anti-Wagnerites as incoherent and impossible.

Next year the concerts will be held at Carlsruhe. They are worth a journey to Germany.

WEIMAR, May 30, 1884.

Ella Montejo.

ELLA MONTEJO, an American lyric artiste of rare ability, made her début upon the concert stage, in 1877, at her native city, Philadelphia, achieving at once success. In the following year (1878) she made her début in English opera in the same city, displaying exceptional dramatic talent, which secured for her at once offers from several managers to travel, which she was unable to accept on account of the illness and subsequent death of a favorite sister. In the meantime she appeared in her native city at the Academy of Music, International Exhibition, at the Philharmonic rehearsals, and other places, always with the same popular favor. In the summer and fall of 1878 she sang at concerts in New York at the Academy of Music, Grand Opera House, and Madison Square Garden. At the last two under the direction of Gilmore and Dodworth, respectively. In the fall of the same year (1879) she accepted an offer from Signor Operti, to create

the leading soprano role in an English opera, written by himself, and in which she achieved the favor of both public and press in the cities of Philadelphia, Baltimore, Washington, &c. While on the threshold of her career as a lyric artiste she was summoned from the stage to the bedside of an invalid mother, since whose death she has been in retirement. Miss Montejo belongs to the Italian school, having received her instruction from such masters as Pasquale Rondinella, of Philadelphia; François d'Auria, of New York, and Ettore Barilli, the distinguished brother of Adelina Patti. She possesses a voice of rare timbre, power and sympathetic expression, well cultivated, great dramatic ability, fine stage presence and exceptional charms of grace and beauty. While her voice is a pure soprano, the middle and lower notes possess the tone and color of a rich contralto, which enables her to sing solos beyond the range of ordinary sopranos. She is essentially a dramatic soprano, and at her best in such roles as *Aida* or *Carmen*.

The Maenner Gesangverein of Bonn.

THE COMING PRIZE SINGING ON THE RHINE—THE PRIZE CHORUS OF BRAMBACH TO BE PRODUCED.

A GREAT concourse and prize singing of German singing societies has been arranged for August by the Männer Gesangverein, of Bonn, on the Rhine. This society is to celebrate the twenty-fifth anniversary of its inauguration. Even before the programme and conditions were known, over fifty singing societies, some of them very prominent ones, had given notice that they would appear at Bonn. Now the prizes have been decided upon, and range as follows:

Class I. Societies from cities of over 20,000 inhabitants, number of singers at least fifty, to sing the prize chorus and a self-chosen chorus. First prize, a gold medal and 1,000 marks cash; second prize, gold-plated silver medal and 500 marks; third prize, gold-plated silver medal and 300 marks; fourth prize, gold-plated silver medal.

Class II. Societies from cities of from 5,000 to 20,000 inhabitants, number of singers at least thirty, to sing two self-chosen choruses. First prize, gold-plated silver medal and 500 marks; second prize, gold-plated silver medal and 300 marks; third prize, gold-plated silver medal and some work of art; fourth prize, a silver medal.

Class III. Societies from places of less than 5,000 inhabitants, Number of singers at least twenty, the same to be divided into two classes—A and B. Two self-chosen choruses. First prize, gold-plated silver medal and 150 marks; second prize, gold-plated silver medal and 100 marks; third prize, gold-plated silver medal; fourth prize, a silver medal.

On Monday second prize singing will take place between those societies of the first and second class which have won on Sunday a first, second or third prize, as well as the societies of the third class (A and B together) which have received a first or second prize. They are to sing a chorus of their own selection. For these classes again a first, second and third prize has been decided upon. The programme is arranged as follows: Saturday, August 9, reception of the guests in Beethoven Hall; Sunday, 10th, festival procession, and afterward prize singing; Monday, 11th, festival singing of the successful societies of the previous day; Tuesday, 12th, a festival excursion up the Rhine to the Seven Mountains. The prize chorus to be sung is the composition, "Gesang der Geister über den Wassern" (Goethe's poem), by Joseph K. Brambach, the celebrated composer, of Bonn.

The Buffalo Festival.

BUFFALO, June 20, 1884.

THE great musical event of the season, the festival, has now begun, opening on Thursday night, June 19, under most favorable auspices. The arrangements were very satisfactory, the stage presenting an attractive sight. The chorus was nearly seven hundred strong, the orchestra seventy.

At 8:15 o'clock the large and brilliant audience was listening to the introductory overture to Händel's "Jubilate."

The chorus started out in a fair way to success, doing themselves credit in attack and in massiveness of tone. The soloists, Miss Winant, Theodor Toedt and Mr. Remmertz, pleased the audience.

The next number, Pogner's Address, from the "Meister-singer," was the occasion of the appearance of Herr Scaria, who,

as he came forward, was greeted with a storm of applause, his magnificent physique and peculiar style instantly interesting the audience. At the conclusion of his song, he was thrice recalled, something unusual in phlegmatic Buffalo.

Beethoven's C minor symphony was played as Thomas's orchestra always plays—superbly.

Selections from "Tannhäuser" formed the latter half of the programme, in which the three Wagner artists and Herr Remmertz appeared. Materna captivated the audience with her magnificent voice and great dramatic expression. She would have received a regular ovation if it had been possible to applaud at the end of certain passages, but in the Wagnerian music there is very little chance to applaud at the favorite passages, as the music does not permit of interruption.

Herr Winkelmann has a very sympathetic voice. He had so little to do as *Tannhäuser* that one could scarcely judge as to his capabilities.

N. S.

Pleasant Words.

The New York *Evening Post*, of June 19, greets us with the following pleasant words:

"Although the musical season has come to an end, THE MUSICAL COURIER still finds interesting matter wherewith to fill its columns. This week's number contains, among other things, an able analysis of Brahms's new symphony, and the first of a series of articles by Mr. F. G. Gleason, of Chicago."

HOME NEWS.

—The widow of the late Dutton Cook has resumed the exercise of her profession as a pianiste.

—Miss Catherine Lewis has been appearing as *Prince Methusalem* at the Spanish Fort, New Orleans.

—The Commissioners of Fairmount Park have decided to permit sacred concerts in the park on Sunday.

—Afternoon and evening concerts on the Fall River Line steamers for Boston have been resumed, and will be continued during the summer.

—The managers of the Chicago Musical Festival report a deficit of about \$6,000, which is considered a favorable showing, as the guarantors confidently expected to be called upon to pay more.

—Adolph Klein and Emma Seibold, who have been for some time past popular members of the Thalia Theatre Company, will appear in English comic opera next season under the management of James C. Duff.

—Mme. Trebelli will return to this country in September. She has accepted several important engagements in oratorio and concerts for next season, and will also go on a concert tour in conjunction with M. Musin and other artists.

—Miss Bertha Ricci, who has made great success in "Falka," with the McCaul Opera Comique Company, at the Casino, will very likely appear in the title role of "The Little Duke," which will be the next new attraction at the Casino.

—William T. Carleton, the baritone, has become a manager on his own account. Mr. Carleton is going to take a comic opera company on a summer tour, beginning at St. Paul, Minn., on July 14. Mr. Carleton's company will include Lily Post, Jessie Bartlett-Davis (formerly of Colonel Mapleson's company), Rose Baudet, Herr Gustav Adolf, Mr. Rattenberg, Jay C. Taylor, and others.

—The Symphony Society, of Indianapolis, Ind., has been successfully organized, under the direction of Wm. Horatio Clarke, J. Chislett being selected to lead the first violins. The Symphony Society will be a welcome addition to that city's musical societies. The orchestra is about to rehearse Haydn's Seventh Symphony, with a view to its public rendition about the 1st of October. The outlook for permanency is most favorable.

—The eighth annual convention of the Music Teachers' State Association, of Indiana, is advertised to occur on Monday, Tuesday, to-day and to-morrow, at the First M. E. Church, in Shelbyville, Ind. The pianists present on the occasion includes Mrs. Flora M. Hunter, of Indianapolis; Mme. A. Heine, Indianapolis, and George Schneider, Cincinnati. The programme offers essays by Wm. H. Clarke, John Howard, H. S. Perkins, and others.

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THE MUSIC TRADE.

THE "SQUARE-CRANDE."

Continuation of the Testimony on What Constitutes a "Square-Grand" Piano.

MORE CURIOUS DIFFERENCES OF OPINION

THUS far we have published the testimony of the following members of the music trade, given in the case of *Smith v. Schwankovsky*, viz.: Messrs. John J. Decker, Samuel Hazelton, C. C. Briggs, George M. Guild, Napoleon J. Haines, Christian Meurer, R. M. Bent, George W. Carter, and Charles E. Woodman. This week we reproduce the testimony of Messrs. Ephraim Willard and Charles E. Bourne, of Boston, and Messrs. Frederick W. Lohr, and Charles Haase, of New York.

INTERROGATORIES TO BE PROPOUNDED TO ALL THE WITNESSES EXAMINED ON BOTH SIDES.

1. What is your name, place of residence and occupation?
2. What experience have you had in the manufacture and sale of pianos; state fully where, how long connected, with what institutions, and in what capacities?
3. Are you familiar with the instrument commonly called square-grand piano; if so, state fully what characteristics or peculiarities of construction, if any, distinguish it from other pianos?
4. What is meant by the words square-grand in the phrase square-grand piano.
5. What is the meaning of the word grand in the phrase square-grand piano?
6. What, if anything, depends on the number of strings a piano has in the treble as to whether it is properly called square-grand or grand, or by any other name?
7. Are there any pianos with only two strings in the treble known to the trade as square-grand pianos, and, if so, by whom are they made?
8. What are the relative advantages or disadvantages of pianos with two and three strings in the treble respectively, considered with reference to their use for parlor or for concert?
9. Does the term square-grand indicate how many strings a piano has in the treble; if so, how many?
10. How many strings has the grand piano in the treble?
11. What is the peculiar feature that distinguishes the square-grand from the square piano?
12. Can any piano with only two strings in the treble be properly called a square-grand?

CROSS-INTERROGATORIES TO BE PROPOUNDED TO ALL THE WITNESSES EXAMINED ON THE PART OF THE DEFENDANT.

1. What, if any, acquaintance or dealing have you ever had with the defendant Schwankovsky?
2. Has the defendant ever conversed with you about this case; if so, when, where, and what was the conversation?
3. Is there an instrument known as a square piano; if so, from what does it get its name, and how many strings has it in the treble?

EPHRAIM WILLARD, SWORN.

To the first interrogatory, this deponent saith: My name is Ephraim Willard; I live at Boston, Mass., and am a piano maker.

To the second interrogatory, this deponent saith: I have had an experience in the business of over thirty years; always at Boston, Mass.; I was nearly twenty years with James W. Vose, of Boston; since that time I have been in business for myself, and also with Briggs & Co.; I was foreman for James W. Vose; I was with him when he commenced the business; I drew and altered his scales.

To the third interrogatory, this deponent saith: I cannot well answer this question, as I know of no peculiar significance attaching to the words "square-grand piano," except when a man was making different styles of pianos, he might apply the term to distinguish one style from another.

To the fourth interrogatory, this deponent saith: That is what I can't answer.

To the fifth interrogatory, this deponent saith: A grand piano is harp-shaped, and applying it to the square might mean that it was extra large.

To the sixth interrogatory, this deponent saith: I don't understand that this has any effect whatever; pianos having two or three strings are sometimes called bi-cord or tri-cord.

To the seventh interrogatory, this deponent saith: I don't remember ever examining one so named to see if there were two or more strings.

To the eighth interrogatory, this deponent saith: Three strings are supposed to give more body for heavy concert playing, but the tone of a piano does not depend altogether on the number of strings.

To the ninth interrogatory, this deponent saith: I don't think the term indicates how many strings a piano has.

To the tenth interrogatory, this deponent saith: I have never had any experience on grands; have never examined one.

To the eleventh interrogatory, this deponent saith: I can't tell whether there is any such feature, unless it might be the size.

To the twelfth interrogatory, this deponent saith: I don't see why any square piano should or should not be called a square-grand piano.

CROSS-INTERROGATORIES.

To the first cross-interrogatory, the deponent saith: None whatever.

To the second cross-interrogatory, the deponent saith: I never saw the defendant.

To the third cross-interrogatory, the deponent saith: There is such an instrument; I don't know when it got the name, unless because it is right-angled. It may have two or more strings in the treble.

CHARLES E. BOURNE, SWORN.

To the first direct interrogatory, this deponent saith: Charles E. Bourne; I live in Boston, Mass.; business is pianoforte maker.

To the second direct interrogatory, this deponent saith: Have been in business nineteen years, ten years of which I have been a manufacturer; have been connected with the business in all sorts of capacities.

To the third direct interrogatory, this deponent saith: I am; I don't think there is any distinguishing peculiarity.

To the fourth direct interrogatory, this deponent saith: I think that term has been adopted by many makers to represent their best grade of square pianos.

To the fifth direct interrogatory, this deponent saith: I think I have answered that in my answer to the last interrogatory.

To the sixth direct interrogatory, this deponent saith: I don't think the question of two or three strings in the treble has anything to do with it necessarily.

To the seventh direct interrogatory, this deponent saith: I know of one kind, and that of our own make; can't tell whether others make them.

To the eighth direct interrogatory, this deponent saith: This would depend on the size of the piano.

To the ninth direct interrogatory, this deponent saith: I think not; I don't so understand it.

To the tenth direct interrogatory, this deponent saith: In some cases three, in others two; I think they mostly are three at the present time.

To the eleventh direct interrogatory, this deponent saith: That depends on the size of the piano. The square-grand is the largest piano made by makers, and is supposed to be their best grade of square.

To the twelfth direct interrogatory, this deponent saith: I think it can.

CROSS-INTERROGATORIES.

To the first cross-interrogatory, this deponent saith: I don't know any of them on either side.

To the second cross-interrogatory, this deponent saith: He never has. I don't know him, nor do I know anything about this case.

To the third cross-interrogatory, this deponent saith: Yes, there is such an instrument. I always supposed it got its name from its shape. It was as near square as any other shape. Sometimes it has two strings and sometimes three. More usually it has two strings in the treble.

FREDERICK WILLIAM LOHR, SWORN.

To the first interrogatory, this deponent saith: My name is Frederick William Lohr; I reside at 689 East 14th street, New York city; my occupation is traveling-salesman in the piano business for Behning & Son.

To the second interrogatory, this deponent saith: I have had no experience in the manufacture of pianos; in the sale of pianos a great deal; I first started with E. G. Harrington & Co.; I was with them four years; they are of New York city; I have been a little over two years with Behning & Son, of New York city; I have acted as traveling-salesman all the time with each of those firms.

To the third interrogatory, this deponent saith: I am familiar with the instrument commonly called square-grand piano; the peculiarity of construction which distinguishes the square-grand piano from the square piano is that the square-grand piano has three strings in the treble, which the square piano has not; the square piano has but two strings in the treble, that is, three strings to each note or two strings to each note; the two kinds of pianos are the same in every other respect, as to shape, &c.; I do not state any peculiarities which distinguish the square-grand piano from upright pianos or grand pianos, as those are totally different instruments.

To the fourth interrogatory, this deponent saith: The meaning of the words square-grand in the phrase square-grand piano, is that it is a square having the treble grand, that is, with three strings for each note, like a grand piano.

To the fifth interrogatory, this deponent saith: It means having one of the characteristics of a regular grand piano, namely, having three strings for each note in the treble.

To the sixth interrogatory, this deponent saith: The term

"Grand" is applied to pianos having three strings to a note, in whole or in part. The term "Grand piano" means a piano which is three-stringed throughout, both treble and bass. The term "Square-grand piano" is applied to a piano which has three strings in the treble, that is, is grand in the treble and is square in shape. As a matter of fact, a few of the heavy base notes of the grand piano do not have three strings, but the piano is still called three-stringed throughout in the trade.

To the seventh interrogatory, this deponent saith: There are not.

To the eighth interrogatory, this deponent saith: A three-stringed piano has more power and more tone than a two-stringed piano. Naturally, then, three-stringed pianos are used in concerts. Neither of the two kinds of pianos I have described—the Square and the Square-grand—are ordinarily used in concerts. They are for parlor use almost entirely. Grand pianos are almost invariably used in concerts.

To the ninth interrogatory, this deponent saith: It does, three. A piano must have three strings in the treble to be square-grand.

To the tenth interrogatory, this deponent saith: Three.

To the eleventh interrogatory, this deponent saith: A square-grand piano has three strings in the treble, whereas a square piano has only two.

To the twelfth interrogatory, this deponent saith: It cannot.

CHARLES HAASE, SWORN.

To the first interrogatory, this deponent saith: My name is Charles Haase; my place of residence is at No. 513 West Forty-third street, New York city; my occupation is that of piano maker.

To the second interrogatory, this deponent saith: I have been a piano maker steadily since 1863; before that, off and on somewhat, I have been employed by the Steinways, J. P. Hale, Sohmer & Co., Decker & Sons; at present I am employed at Sohmer's; most of the time I have been in the polishing department; I am in that department; foreman of it at present; since 1871 I have been with Sohmer & Co., as foreman; except about eight months; all the time since 1863, in New York.

To the third interrogatory, this deponent saith: I am familiar with the instrument commonly called square-grand piano: it is distinguished from other square pianos by its agraft arrangement; the strings run through brass agrafts; the other pianos have no agrafts; sometimes a very few in the treble by extra order; grand pianos have agrafts, but the pianos are of a different shape; some upright pianos have agrafts, but then they are called cabinet-grands; all this applies to Steinway pianos, Sohmer's and Decker's; Hale did not make any agrafted pianos when I was there; did not make any square-grands nor grand pianos; that is all I have to say to distinguish square-grand pianos from other pianos, except that in the square-grands everything is a little better attended to; it is a better made piano every way and more expensive.

To the fourth interrogatory, this deponent saith: It means that it has four corners and four legs, where other grand pianos have only three legs and are round in the back; a different shape altogether; inside the piano is pretty much the same as a grand; everything is there, agrafts and everything.

To the fifth interrogatory, this deponent saith: Grand means bigger or louder, or better in tone than the other square pianos, where there are no agrafts in.

To the sixth interrogatory, this deponent saith: I do not think that the number of strings a piano has in the treble gives it the name of square-grand or grand or any other name; pianos are not named from the number of strings they have in the treble.

To the seventh interrogatory, this deponent saith: Yes, sir; Sohmer & Co. had them; made them there; I have not been down to their warerooms lately, but I know they had them a couple of months ago; they may have a few standing around that have not been sold; they have made a different arrangement lately; they are making them more with three strings than with two strings now; they may make a few more with two strings till the plates are used up which were made for two-stringed pianos.

To the eighth interrogatory, this deponent saith: I don't know; I don't know of any difference in their advantages.

To the ninth interrogatory, this deponent saith: No; not that I know of.

To the tenth interrogatory, this deponent saith: Most of them three strings; I have seen some with two; those were old ones.

To the eleventh interrogatory, this deponent saith: They are better made and have the agrafts in like a grand piano; that is all.

To the twelfth interrogatory, this deponent saith: Why, yes; I should think so; if the owner who makes them calls them so; the strings have nothing to do with it.

CROSS-INTERROGATORIES.

To the first cross-interrogatory, this deponent saith: I do not know the man at all; I never had any acquaintance or dealing with him.

To the second cross-interrogatory, this deponent saith: No, I don't know who he is at all.

To the third cross-interrogatory, this deponent saith: There (Continued on page 418.)

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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NOW IN USE.

(Continued from page 416.)

is ; it is called a square piano because it stands square, stands on four legs; some square pianos have two, some have three strings to each note in the treble; I think Sohmer's square pianos have always two strings; I don't know if they make any now with three strings; they have always made them with two.

Testimony to be continued next week.

CHICKERING & SONS.

WE have lately had occasion to read a large number of congratulatory letters received from many of the important pianoforte dealers who represent the Chickering pianos, referring especially to the increased trade in those instruments and the universal satisfaction they are giving. These letters are the spontaneous tributes from firms whose veracity can never for one moment even be doubted, and as they will unquestionably prove interesting to the trade, we have secured the promise from Messrs. Chickering & Sons, that they shall be reproduced in the columns of THE MUSICAL COURIER at the pleasure of the firm. These letters furnish incontestable evidence of the popularity the Chickering piano is enjoying with those large firms in the Middle, Western and Pacific States who represent the great consumers in the piano trade, and whose good-will and endorsement constitute to a great extent the real success of the manufacturer. In every one of the letters we have seen, a special compliment is paid to the efficacy of the metallic action.

In order to fortify ourselves with personal knowledge, as to the correctness of every statement we may have occasion to make in reference thereto, we passed a few hours recently in an examination of the Chickering factory, the Chickering system and the methods adopted by the firm in the production of its instruments.

The usual dry details that appear in the course of a description of a piano manufactory are not required in this instance. Suffice it to say that but very few persons with the exception of those who have made a personal examination, can estimate the vastness of the factory of Chickering & Sons in Boston. There are only a few industrial institutions in New England that compare with it, either in completeness or extent. It represents to us the quintessence of a complete piano manufacturing establishment, in which we find a concentration of the hundreds of resources that are essential in the production of the modern pianoforte.

Mr. C. F. Chickering, who has been in Boston for some time (especially during the absence of Mr. George Chickering in Europe), had the kindness to show us through all the departments from the mill-room and dry-houses, through the case, varnishing, wood-working, carving, bellingy, action, tone-regulating, finishing and shipping departments and also the departments under his personal charge—that is the draughtsman's and pattern-making departments. It is very apropos to state here, that every new scale made since the death of Mr. Jonas Chickering has been drawn by Mr. C. F. Chickering, the whole number up to date being over 110 scales drawn, all of them more or less applied in the construction of the Chickering piano. Every pattern since that time has also been drawn and perfected by Mr. C. F. Chickering. It is in simple justice to the firm that this statement is made by us, as the impression has gone abroad that neither Mr. C. F. nor Mr. George Chickering is a practical piano builder, but that both are obliged to depend upon the judgment of their superintendents and foremen, while it is a fact that has now come under our personal observation, that such reports are not only false, but in direct contravention of the truth.

The real condition is illustrated in the daily operation of the factory, which is constantly supervised in all its principal and important parts by the Chickering in person, who are intimately acquainted with every factor that enters into the construction of pianos. It is in consequence of their personal knowledge of the art of piano building that the firm of Chickering & Sons can, as it has recently been demonstrated, dispense with the services of their superintendent without any interruption of the work in the factory.

In a business so extensive as that of Chickering & Sons, in which the manufacturing is so important a factor, and which, as in this case, is under the direct control of the members of the firm, the other departments must necessarily be managed by persons whose discretion and judgment will be a guarantee of continued success. In this respect, the firm has had the good fortune of acquiring the services of gentlemen in whose fidelity and character they repose the utmost confidence.

The houses who represent the Chickering piano are among the largest in the trade; they are well known; and as it is also well known who they are, it is not essential to mention them here.

—The retail warerooms of Hardman, Dowling & Peck, at No. 146 Fifth avenue, will soon be ready for occupancy.

THE IMPORTATION OF PIANOS ENCOURAGED.

Evidence that American Pianos are Inferior to Pianos of European Manufacture.

HOW DELUSED WE HAVE BEEN!

IT has generally been believed, upon grounds that have hardly been disputed, that the large industry known as our American pianoforte manufacturing, with its multifarious ramifications, its large and growing wealth, its capital and its brains, had a *raison d'être*, even if nothing more, at least an excuse for existing. But it seems that we, in common with all others whom we have come in contact with, and who are supposed to know something about pianoforte making and something of the miserable tin pan (which will be the future name of that instrument which has not only been adored by the greatest European, but also by native artists), have been under a delusion; that in fact the American piano is only a miserable box that cannot be kept in tune.

Until last Saturday we were sure that the American piano deserved the appellation of "noble instrument," but since that date, when we read an exhausting (!) essay on the subject of European pianos in that erudite journal, known by the humorous sobriquet of the *American Art (?) Journal*, we have come to the conclusion that the most judicious course which our American piano manufacturers can now pursue is to emigrate to Europe and lease their factories here for the incarceration of lunatics and cranks, of which, since the appearance of that article we can boast of two more.

Let us see what errors we have been laboring under while ignorantly appreciating this American pianoforte. The instructive essay in the *Art (?) Journal* gives us some comprehensive instructions :

The essay, written in pigeon English by the two cranks in question, speaks of the Blüthner and other European pianos, and, referring to the former, it says :

I.

"During the past three years that they (a Boston house) have handled these instruments, to our certain knowledge, stand admirably (pigeon), and give the very best of satisfaction, and in point of staying in tune (pigeon) they are perhaps superior to American makes (pigeon)."

II.

"The Blüthner piano, manufactured in Leipsic, has been sold extensively [so have the people who bought it] during the past few years in Boston and the New England States, by Harwood & Beardsley, and stood (pigeon) the climate equal (pigeon) to any first-class piano of home production."

III.

"The fact that both English and German pianos are and have been sold extensively in South America and Australia and given (pigeon) the best of satisfaction where the climate is much dryer than that of the United States, is evidence that they can be made to stand (pigeon) equally well in the United States."

Such are the chief arguments, profound with pointed and epigrammatic phrases, which, with crushing force, have annihilated the great American pianoforte, that up to date had been considered in foreign lands the principal and most artistic production in the brilliant array of manufactured articles that are exported from this country.

A few days ago, Mr. William Paling, one of the leading dealers in pianos and organs in Australia, left this city for Europe. Before his departure, and after having completed arrangements which will enable him to control certain American pianos in Australia, he stated that his chief reason for visiting this country is to be assigned to the superiority of the American over the European piano; that the many improvements in the tone, touch, case-work and general construction of our pianos has made them preferable to the pianos he had been receiving from Europe; that the people in Australia were tired of the cheap stuff from Europe; and that he could afford to pay the great difference in prices between the two classes of pianos.

These were the opinions of an intelligent gentleman conversant with his trade and able to distinguish between pianos containing all the excellencies found in American pianos and the pianos exported from Europe to the East.

As a matter of course, his judgment, backed by his capital, can have no weight when placed in opposition to the mellifluous concatenation of drivelines that emanated from the vacuity in the skulls of the cranks of the *Art (?) Journal*.

What can be said in earnest of the weekly nonsense that appears in that sheet? Were it not for the fact that certain European musical journals, interested in the subject, would

be likely to utilize this view of an American production either to advance the welfare of the cheap European piano or damage the future prospects of the American instrument, we would have paid no attention to the matter.

At present, when the prospect for a bright export trade in pianos is really encouraging; when the American piano is recognized as the piano *par excellence* at home and the use of foreign pianos is never dreamed of by healthy people, this *Art (?) Journal* coolly remarks that in many respects the foreign instrument is superior to the American piano and that because Pleyel pianos give satisfaction in the humid climate of Louisiana, and a few Blüthner pianos have been sold in Boston, we might as well give up our export trade —nay, not only that, but also give up manufacturing pianos, and also import those we need!! No use for a music trade bank after this.

News About Weber from Chicago.

CHICAGO Music and Drama states that Mr. Curtiss, of Curtiss & Meyer, Chicago, has rented his house and has gone East for the summer. The reporter of the paper called on Mr. Meyer. The result of the interview may as well be printed in full:

"Has Mr. Curtiss given up the situation, voted the Weber business a lost cause and departed for a business atmosphere of less uncertainty and more promise?"

"Nonsense," said Mr. Meyer, "you talk absurdly. Mr. Curtiss has left on his regular summer vacation, which he will spend with his family at Lake Chautauqua, New York State. He is still connected with the Weber business and intends to remain so. He is not needed here at present and might as well be enjoying himself East, where he will stay some time."

"Mr. Meyer then smiled and gave us the old racket about the proximity of the Weber troubles to a satisfactory settlement; said we would hear from him very soon about it, perhaps this week, but just then he had nothing definite to say, and so would say nothing. We presume we are expected to swallow this little dose every time we see either of the Chicago managers, but its repetition is enlarging it and we are afraid for the Weber business that it will not go down any more."

"Another thing we would like to ask thoughtful business men and dealers if we are not taking about the fairest view of the matter when we look upon this departure of Mr. Curtiss as a significant indication that the ship which has been long sinking is beyond rescue, and it has become necessary to leave it or be carried down with it? Does it seem probable that one so strongly identified with the business as Mr. Curtiss has been would desert it even for a summer vacation, after months of worry and almost despair, just when that business had arrived at a point where success was again promised?"

"Mr. Meyer's statements and Mr. Curtiss's actions do not compare favorably."

As to Mr. Curtiss's reported permanent retirement from the Weber agency in Chicago, we can say nothing officially at present. There is a decided effort manifested on the part of those interested in the Weber affairs here to do about as little as possible towards a resuscitation.

Pianos and Organs in Brazil.

CONSUL ANDREWS, of Rio Janeiro, Brazil, in his last report to the State Department includes the following :

Pianos and Organs.—Many pianos are sold in this city, all of which are imported; but on the ground, as is pretended, of cheapness, the preference seems to be given to those of Paris manufacture. Paris upright pianos retail at \$275, \$300 and \$500 each, and this after paying the import duty of \$83.50 on each piano, without regard to value. A dealer in pianos here informs me that he has 100 pianos rented out at 25 milreis, say \$10.75 each, a month, and that this branch of the business is more profitable than the sale of pianos. The building of new churches is not now frequent, and as Sunday schools are not common, the demand for organs is quite limited.

Comments on Beatty.

NEW ORLEANS, La., June 11, 1884.
Editors Musical Courier :

GENTLEMEN—I am sorry to say to you that up to time of writing, the long-expected great and wonderful "Beatty's Organ," paid for in good money, has been lost in the "mist" of hope and expectation, and if occasionally we have seen it floating through the air on its way to our poor country church, it is only through the dreams of our too vivid imagination. Perhaps the "organ" may have been blown up into "shreds" by the corks of the effervescent champagne which our \$100 served to pay for, and which the manufacturer drank while laughing at our credulity in regard to honesty in trade.

I have written to Mr. Beatty. No answer.

I remain, yours very respectfully,

THEOPHILE HARANG.

166 Clio street, New Orleans, La.

[Send us your claim, properly transferred to us, and we will do our utmost to get the money for you. The organ is not worth \$100.—EDITORS MUSICAL COURIER.]



—Rufus Blake, of the Sterling Organ Company, who has been West as far as Kansas City, is back at the factory in Derby, Conn.

—H. J. Demarest, with the Smith American Organ Company, of Boston, passed through the city on Monday on his way West for a trip of three months.

—Sohmer & Co. shipped twenty-six pianos last week. We took the figures from the books of the firm. For this season of the year, this means "business."

—M. S. Ludwig, of Philadelphia, was granted a patent, on June 17, for gold strings to be used in pianos. Mr. Ludwig's strings will be in great demand.

—Rudolph Gross, of the firm of Wessell, Nickel & Gross, a few weeks ago met with an accident by breaking a small bone near the ankle of his right foot. This will keep him at home for several months.

—Ed. Bender, a German, forty-five years of age, shot himself last week in Central Park. He lived only a few minutes after the discharge. Bender had been employed in Roosevelt's organ manufactory, Eighteenth street, but was very recently discharged.

—A patent has been granted to E. F. O'Neill for a key-board attachment to a musical instrument, No. 299,492; for a piano-forte frame to H. Kroeger, No. 299,479; for a reed organ, to H. Wegman, No. 299,707.

—An Eastern musical journalist of queer repute who was in Chicago recently tried to bulldoze Messrs. Lyon & Healy, of that city. It was "no go," however. If the example of Messrs. Lyon & Healy were only followed by a number of our Eastern houses all the bulldozing would soon end.

—S. Brainard's Sons, Cleveland and Chicago, have brought suit ostensibly against Lyon & Healy, the Chicago Music Company, the Root & Son's Music Company and others, but in reality against T. B. Harms & Co., of this city. The suit is brought for infringement of copyright, and is expected to be tried by next week.

—Some of our esteemed music-trade editors, who are chronically "hard up," and have been in such a state for some years, are in a moribund condition again. If the trade is not aware of this, from actual experience, it had better provide itself with an anti-loaning alarm. The boys will be around soon, gentlemen, if they have not called already.

—The report that Haines Brothers were the "backers" of the "Trip to Africa" Company is entirely unfounded. The firm has never had any kind of pecuniary interest in the opera company, notwithstanding the statements made by Mr. Neendorff, the husband of the prima donna, Mlle. Janauschowsky, and Mr. Hyatt. Mr. Hyatt is under special obligations to John Haines, Jr., for favors extended to him personally, and his ingratitude is simply a repetition of similar performances of human beings since the advent of Adam *père*.

—The scheme for the establishment of a "Music Trade Bank," or "Pianissimo and Organic Bank," or "Banjo and Zither Bank," was in every particular so decidedly impracticable, and the reasons assigned for its establishment so vague and, in fact, false, that it was never seriously contemplated by the majority of gentlemen to whom it was proposed. Many of the gentlemen whom we have seen, ridiculed it as it deserved.

—A good story is told of James Pierson, an old-time piano manufacturer. When the war broke out he was in Raleigh, N. C. He made his way North and landed in New York without means. To help himself into business he gave a dinner to the piano trade of New York. Tickets were liberally purchased by manufacturers and dealers. The dinner was enjoyed at his factory and warerooms in Broome street, and when the flow of wine and wit was at its height, Mr. Pierson invited the assembled guests to examine his new piano. It was praised without stint. In fact, the increasing flow of praise and wine was more than the host could stand. He interrupted the laudations by exclaiming: "Gentlemen, that is nothing but an old Hale piano fixed up for the occasion." An instant of blank astonishment and then an explosion that shook the rafters told how keenly the guests appreciated the joke.

[We received the above story, without signature, by mail and cannot vouch for its truth or falsity.—EDS. MUS. COURIER.]

Short and Sweet.

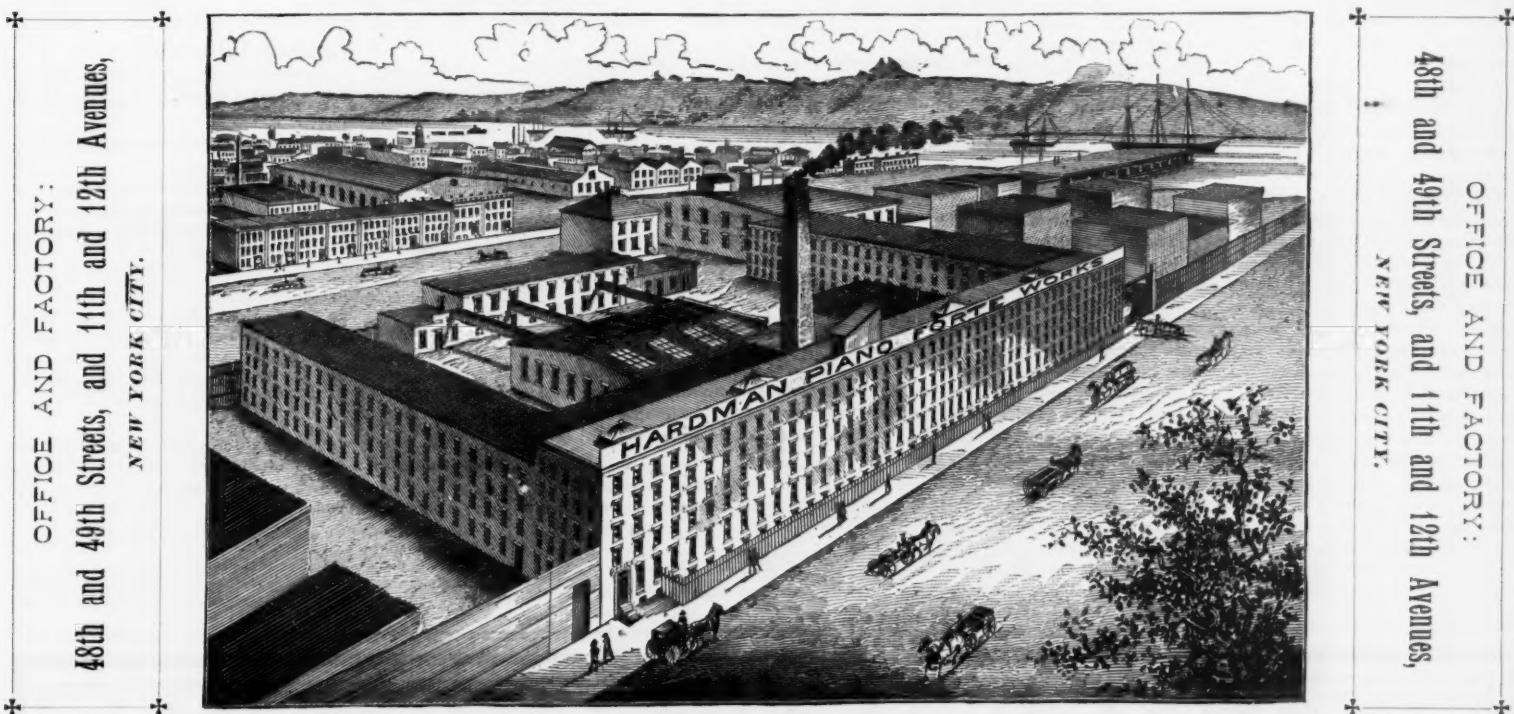
LOWELL, Mass., June 20, 1884.

Editors Musical Courier:

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209 BOWERY, NEW YORK, JUNE 21, 1884.

To the Trade:

REFERRING to our circular of the 14th inst. in relation to the music-wire test, we did not expect to be called upon to again address our friends on this subject until the Riehlé Brothers' machine referred to is completed, but THE MUSICAL COURIER's criticism would seem to justify a deviation from the course originally laid down.

Trusting our friends and the trade in general found it somewhat less difficult to comprehend our circular than THE COURIER's people, we will now endeavor to dissect, in a few words as possible, THE COURIER'S arguments as published under date of June 18, 1884.

We did make the assertion "broad," as THE COURIER terms it, that the latter's test is evidently inaccurate, and we repeat it, claiming in support of our assertion, the result not only of the test recently made by us, and which at this moment stands less contradicted than THE COURIER's, but tests made by some of the piano manufacturers, who would not have thought of using our goods in preference, or, at least, in conjunction, with other wires, until their merits were ascertained by practical tests.

THE COURIER's advice, that before accusing it of inaccuracies, we should have applied for the use of the identical machine operated upon by the journal named, while it might possibly have been acted upon to advantage, comes too late, and we fear would not have led to the result anticipated by THE COURIER, as subsequent events confirm.

Acting upon the principle that it is never too late to mend, we asked Mr. Dolge for the loan of his machine, and were informed by this gentleman that it still remains in the hands of Messrs. Blumenberg & Floersheim, in whose office we might have Mr. Dolge's permission to use the machine, subject to the approval of Messrs. Blumenberg & Floersheim, or, to use Mr. Dolge's own words :

"Any test that you would wish to make in their office, I would beg to refer you to them : I with pleasure accord to you the use of the machine."

We replied to Mr. Dolge that a test under the auspices of Messrs. Blumenberg & Floersheim was objectionable to us, and agreed to return the machine, if delivered to us, in the course of the day, possibly within an hour or two, and our messenger returned, saying that Mr. Dolge had no answer to our letter.

THE COURIER goes on to say, "that firm again blunders into a solecism by stating that they had ordered a machine similar in every respect to the one we used, and that until they receive it, they must forego the pleasure to prove by a practical test . . . the inaccuracy of that report." Had THE COURIER, instead of stopping at the word "test," continued in the language of our circular which goes on to say, "made with machine constructed in every respect like the one used in ascertaining the result published in THE MUSICAL COURIER," the sentence would have been much more comprehensive ; but not what THE COURIER in substance reproduces the assertion made by us, but this transposition of the sentence referred to is apt to lead the casual reader to put a different construction upon it.

The test made by us is a practical one in every respect, and not a farce, as THE COURIER gratuitously suggests, the only difference being that a machine of a different construction was used by us, and our claim that THE COURIER's test is inaccurate is perfectly consistent ; what we meant to, and did say, is practically that we must wait to prove their statement inaccurate BY THEIR OWN MACHINE.

Our test was made in the interest of such of our friends as use our goods, and for our own gratification ; if THE COURIER's were made independent of any interests, as a matter of fact it was the nearest approach to what it accuses us of—a farce.

There is, as the tables published by THE COURIER and ourselves clearly show, a vast difference in the result, and the figures obtained by us do seem high, but we repeat that (the four brands of wire tested by us having been subjected to the same treatment), if our wires were given credit for a larger resisting power than they can properly lay claim to, the others received equal benefits, and until THE COURIER will inform us who furnished them with the wires experimented upon—i. e., not simply the manufacturer's or agent's names, but the names of the party or parties who had possession of the wire immediately prior to its being handed to THE COURIER, we claim at least a relative correctness for our figures, for we know just what we experimented upon—namely, wires obtained either from piano manufacturers, from stock such as they put into their instruments every day, or from our shelves, without regard to quality.

THE COURIER, after disclosing the name of the owner of the Riehlé machine, might go a step farther by volunteering the names or names of parties who furnished the wires experimented upon, a course which will do much toward placing the different makes of wire in the proper light.

As to the deficiency in the supply of Poehlman wire, THE COURIER is correct. Such a state of affairs has existed, and there is more than one reason to offer in explanation ; this shortage, however, has not been apparent for sometime past if conclusions drawn from certain indications are correct.

THE COURIER dwells at some length upon the fact that the gradation of our wires compares unfavorable with other makes, but has it shown this to be a defect ? Certainly not, though we are not in a position to contradict it on this point.

Supposing that No. 14 wire may be used with perfect safety by any piano manufacturer at a capacity of 270 lbs., does it necessarily make this number objectionable because it will carry 300 lbs., or is it to follow that because No. 14 will sustain so much more than is required of it, No. 15 should show up equally favorable?

THE COURIER goes on to point out that the Smith and Felten & Guilleaume wire, No. 13, measure respectively $\frac{1}{2}$ and 1-1000 in. more than Poehlman & Houghton—might it not have more justly pointed to the discrepancy in the measurement of Poehlman and Felten & Guilleaume's No. 17, the former, as measured by us, showing a thickness of 40-1000 in., against 38-1000 of the latter, a difference of 2-1000 in.

The quotation by THE COURIER from an advertisement which has appeared in its columns, is inconsistent with facts. We have never advertised the F. & G. wire "as the best wire without exception." What we did claim is that "it was rapidly establishing the reputation of being the best wire without exception," and this is amply verified by the position it occupies in the trade to-day, though virtually less than a year on the market.

The Riehlé Brothers' machine ordered by us is promised inside of a week, and we ask the trade to kindly suspend judgment until we can repeat our tests on this machine ; until that can be done, we shall remain silent on the subject, no matter what may be said by other parties.

If we should, contrary to all expectations based upon former tests made by piano manufacturers and the general experience of the trade, find THE COURIER's test more accurate than ours, we will humbly acknowledge the corn, but cannot consent to be talked or tested down by anybody with a lot of wire which may, for all we know, have been obtained from some refuse corner of one establishment or another. No piano wire manufacturer pro-

duces a uniformly good article, and those who have used the Poehlman for years can best attest this fact.

Very respectfully, your obedient servants,

A. HAMMACHER & CO.

The comments in the above circular, made by Messrs. Hammacher, are so voluminous that we desist at this time from extending them. Within a few weeks we will present to the trade the report of a public test of music wire, which will be made under the auspices of members of the piano trade and THE MUSICAL COURIER. A test in part has already been made by us, in the presence of a very honorable and disinterested gentleman in the piano trade, which confirms, in the most satisfactory manner, our original test.

Decker Brothers' Unique Piano.

A REMARKABLE baby-grand piano made by Messrs. Decker Brothers, can be seen for the next few days at the warerooms on Union square. It was specially made for Sir George Stephens, president of the Canadian Pacific Railroad, who resides in Montreal in a small palace recently finished. The designer of the piano we refer to is the architect of the Stephens residence, and the piano case in its outlines and details is constructed in conformity with the designs of the room in which it is to be placed.

It is made of satin-wood, all the panels and the fall board being inlaid with tulip, cocobolo, snake-wood and amaranth designs, the chief ornament in each panel being a lyre, the strings of which are represented by inlaid brass. The legs are in doubles in form of an arch, with its two pillars replete with carvings and attractive embellishments. The desk is carved after a special and unique pattern.

The tone is remarkably liquid and sympathetic, very brilliant in the treble and exceedingly powerful in the bass ; its touch is elastic and pliant, the repetition all that can be desired. Nothing handsomer in all of its details has ever been made than this Decker Brothers' grand.

Mr. John J. Decker has for the past year been devoting his personal attention to this instrument, and can be congratulated on its successful completion.

A Successful Business.

"Advertising in the newspapers, as a rule, is money well invested," he remarked ; "but there are conditions when it is extremely inadvisable."

"Yes?" answered his companion. "I have never found it so."

"I can recall one case in point," went on the first speaker. "A man with whom I have had a slight acquaintance has established a very remunerative manufacturing business without paying a dollar to the newspapers."

"Is it possible?" was the response. "And what line of goods does he manufacture?"

"He manufactures burglars' tools."

—"Do you play very much nowadays, Miss Smith?" he asked, as they seated themselves after a waltz.

"Only occasionally," she replied. "I have neglected my music shamefully of late, and am getting quite out of practice."

"I was passing your house last evening," he went on, "and stood at the gate for a moment to hear you play. Instead of getting out of practice, I think you are improving—if any improvement is possible," he added politely.

"Last evening?" she asked.

"Yes : about nine o'clock."

"You are mistaken. I was at the opera last evening," she said, in a strained voice, as she accepted an invitation to dance from another gentleman. "It was the man tuning the piano you heard."



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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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DOLCE,



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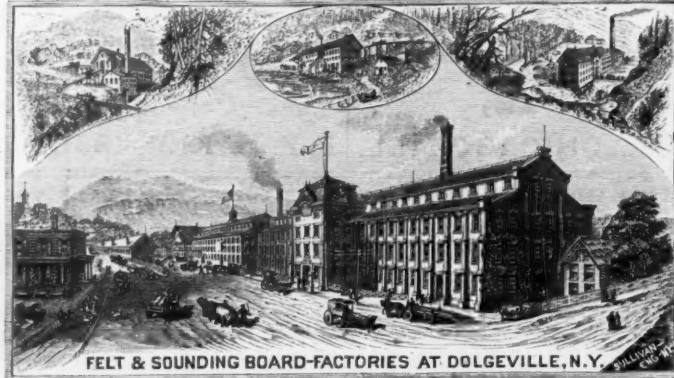


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